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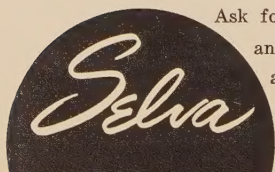
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DANCING STAR

MAGAZINE
"THE DANCE DIGEST"
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THE COVER

Gene Kelly and Leslie Caron. It was he who discovered the former dancing star while she was appearing with Ballet Champs des Elysees in Paris, France. The two are seen as they danced together in MGM's 'An American in Paris'.

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an informal interview with

LOUIS DA PRON

This is the 14th in a series of interviews with prominent persons from the world of dance. Mr. Da Pron was interviewed at the Statler Hotel in Los Angeles, California, August 24, 1954.



- Q.** Mr. Da Pron, is it true that you were literally born on the stage?
- A.** I don't know where that rumor got started. But I was literally born in a dancing school.
- Q.** Where was that?
- A.** In Hammond, Indiana. It was practically right next to show business. The ballroom was upstairs over the old Orpheum Theatre.
- Q.** The first time I recall seeing you, was when you were working with two girls as a vaudeville dance trio.
- A.** Oh, oh! That's a long time ago.
- Q.** After that, as I recall, you went with Columbia Pictures. Is that right?
- A.** No. It was with Paramount. I was Eleanor Whitney's partner.
- Q.** I remember distinctly a fencing number you did which I thought was terrific.
- A.** That was in "Three Cheers for Love."
- Q.** Comparing yesterday's tap dancing with that of today, do you think that Tap has improved materially?
- A.** It certainly has progressed from the standpoint of what you can do with your feet as opposed to what I was told I could do with my feet as a young student. They have found so many more ways to make taps today than was ever dreamed possible when I was studying. Of course, Ballet and Modern have influenced the styling of today's tap dancer.

- Q.** I know you're doing a lot of choreography for TV and night clubs, but do you still have your school in Hollywood?
- A.** Yes, I do. It's called the Red Shoes Academy.
- Q.** You're doing the choreography for The Last Frontier in Las Vegas, aren't you, Mr. Da Pron?
- A.** That's right. We have a line of ten girls.
- Q.** Specifically, for the professionally minded dance students who read Dancing Star, just what are the requirements for dancers in a line such as the one at The Last Frontier?
- A.** The best thing is for them to have a fair knowledge of Tap, Ballet and Modern Jazz. They don't have to be specialists in any one type of dance, but because the rooms are all quite small and the people sit so close to the performers, appearance counts a great deal.
- Q.** How is the audience reaction in places like The Frontier? Are they receptive, or do they just go on with their eating and drinking and not paying much attention to the acts?
- A.** No, they're quite receptive. In fact they are very much like a theatre audience. If your act is good, you go over, and if you're not so good — the dishes rattle.
- Q.** Just how do these clubs go about hiring their dancers?
- A.** Occasionally they audition here in Hollywood. I know the Sands auditioned hundreds of girls when they went to do the Ziegfeld show. However, we usually audition the girls right in Las Vegas.
- Q.** It seems strange that they would be able to get enough girls in a city such as Vegas. Certainly there aren't enough local girls, are there?
- A.** No. We have quite a few New York girls.
- Q.** What about compensation today for the average line girl as compared to yesteryear? It's increased considerably, hasn't it — particularly in spots like Las Vegas?
- A.** Yes, it has. For example, one of our girls who now makes \$120 a week recently recalled the days when she made only \$30 a week.
- Q.** A recent UP release titled "Girls, Pack Up If You Can Dance" appeared in newspapers throughout the nation. The first line read, 'Girls, if you're light on your feet and have had a lot of hoofing experience, pack up your taps and leotards and head for Movieland. There is a dancer shortage in Holly-

wood.' Mr. Da Pron, you've been actively engaged in the dance profession here in Hollywood, via movies, stage and TV for almost twenty years. What is your opinion of such a statement? Is there a shortage of dancers in Hollywood?

A. That's sort of out-of-the-blue. I've got to think it over a second. Well, I'd say we usually get pretty good turnouts at auditions.

Q. Both here and in Las Vegas?

A. Not in Las Vegas. There is a shortage there, but in Hollywood there doesn't seem to be a shortage. Of course, you'd think there was a shortage if you held an interview and wanted girls to go to Las Vegas. Living is a little high there and they don't care to go. Most of the girls around here live at home. No, I wouldn't say there is a shortage. The real good dancers work most of the time. It's like any other profession — there's always room at the top for the good ones.

Q. Getting back to you, didn't you film some dance routines which you sell to dancers?

A. Yes, I did. I made them for dance teachers who couldn't get away to dance conventions, and who need new material.

Q. I know they are movies of your dance routines, but just how do they work?

A. I dance a routine slowly, with my back to the camera. This gives the illusion that you're taking a dancing lesson and you're watching the teacher in front of you. There are written notes that go with it, also a phonograph record so that when you learn the dance you can synchronize it with your projector.

Q. How practical is this method, Mr. Da Pron?

A. Speaking from the great number of happy customers I have, I would say that it's very practical.

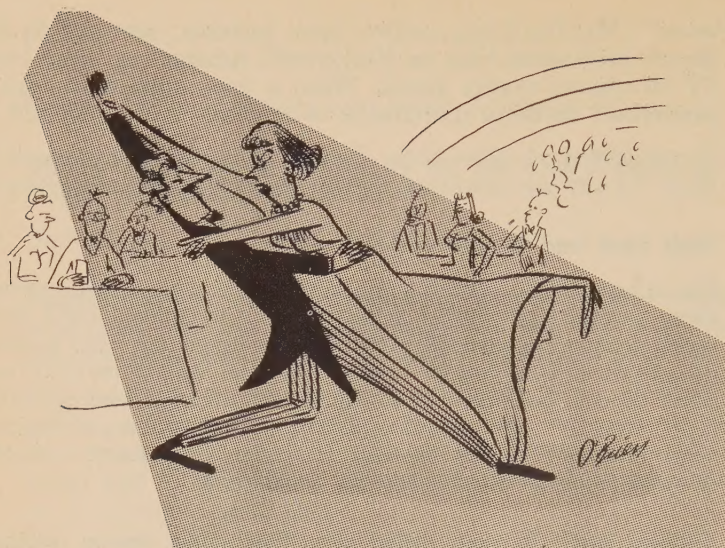
Q. Do they come in 16mm or 8 mm.

A. Either 16mm or 8mm.

Q. You mentioned your school, Mr. Da Pron. How do you find time to teach with all this commuting?

A. Well, I have a very capable assistant, Delores Blacker, who works with me while I teach. The pupils are all used to her and like her. In fact, aside from being a good teacher, she's also a wonderful dancer. And when I leave to do my shows she just takes over and things go on as usual.

Q. How often do you set a show such as The Last Frontier, and



'Oh, don't look so smug—you're standing on my corn!'

how much rehearsing goes into each show?

- A.** I set a new show every three weeks, and about fifteen hours goes into rehearsing it.
- Q.** That's not as bad as TV is it, Mr. Da Pron?
- A.** Oh, no. You do forty hours rehearsing on a TV show.
- Q.** You were doing the Donald O'Conner shows, weren't you?
- A.** Yes. As a matter of fact, Donald and I have done thirteen movies together. Our next TV project will be for Texaco when we film 19 thirty-minute shows for them. Actually, they are about twenty-seven minutes and twenty-seven seconds long, not counting the commercials.
- Q.** You've certainly had a varied career in dancing. What medium do you prefer, or do you have a preference?
- A.** I like motion pictures best.
- Q.** Any particular reason for your choice?
- A.** No, except that it's a very friendly atmosphere, it's exciting and it's the side of the business that I know best. Although I have to admit that TV choreography is a challenge. A new show each week keeps you on your toes.
-

The Signature of Locality

by j marks

SAN FRANCISCO BALLET . . .

Climaxing what was most likely its most successful year, the San Francisco Ballet presented performances of its complete "Nutcracker" ballet at the San Francisco Opera House. The audiences for these events seemed particularly devoted, greeting soloists with one of the warmest ovations afforded any dance company that has appeared before the San Francisco public.

Essentially, it was the same "Nutcracker" which San Francisco has seen each Christmas season for a good number of years. It was marked by the special vitality and youthfulness which marks all of Lew Christensen's productions. His choreography is smart and crisp if somewhat naive at moments. Scenery is refreshingly different from that of the New York City Ballet's version of the same ballet. Costumes are effective and yet not of excess embellishment. Yet the element of pride and enthusiasm with which the audience greeted the 1956 presentations was stimulated by a very special awareness.

It is all very well summed up by the term **pride**, the kind of pride which is familiar in families. However, San Francisco is a strange city, possessing certain attributes which are rarely found among sophisticated people. San Francisco takes no pride in its athletes, its "home-town teams." Its energy, support, even its money, is largely



Gloria Cancilla

spent in a proud recognition of its cultural wealth.

For a good many years San Franciscans have devotedly cared for its symphony and opera. One can hardly think of the City by the Bay without also thinking of the great music it annually affords its population. Among the respected arts of song and music the art of the ballet has trailed along as a sort of eternal step-child. During 1956, however, ballet won an amazing civic victory in the hands of the directors of the San Francisco Ballet Company.

Even with their annual repertory season at the opera house (reviewed here last year) there were signs of the success which materialized some months later. The dancers performed with the sort of vitality which one likes to associate with the best in the balletic art. During that season we saw several dancers make their debuts. Also on display were several new choreographic efforts from choreographer Lew Christensen.

The appearance of the San Fran-

cisco Ballet at Ted Shawn's Jacob's Pillow in New England, one of the outstanding centers of the dance in the United States, was a rather mixed affair. Many of the apparent weaknesses of the ballet, ones which were consistently forgiven here at home, were pointed out with perhaps a little too much vehemence. And yet, this exposure to foreign eyes was one of the best lessons for an organization which had been the big fish in the little pond for a few too many years. Being addressed by a number of critics, who have specialized in the dance for more years than they care to admit, was an essential experience for the San Francisco Ballet. Its values had been perpetuated over the years with the influence chiefly that of a group of critics not particularly schooled in the art of the dance. Many of their weaknesses were admired as virtues: their choreographic efforts were more often called charming rather than naïve, while their exuberance and vitality, their essential finesse, was never sufficiently credited or, we presume, observed.

And yet with their first east coast performances the San Francisco Ballet did succeed despite any amount of negative criticism. Under the careful watch of former artistic director James Graham-Lujan the organization's most progressive influence, who was unfortunately dismissed late last year for "reasons of differences in artistic viewpoint," the ballet's element of vigor and authentic charm won victories where its repertory failed. Though the oldest regional ballet in the United States, it would seem that the San Francisco did not feel its growing pains until 1956, and from such problems emerged a more adult and sophisticated creative organization.

With January 7, 1957, the San Francisco Ballet left the United States with a company of thirty for a tour of the Far East under the sponsorship of the State Department's International Exchange Program and the American National Theatre and Academy. The dancers are performing in innumerable cities, including Formosa, the Philippines, Hong Kong, Burma, Thailand, Cambodia, Vietnam, Malaya, Ceylon, India, Pakistan and Iran. They will return home via Europe in April. Joining the group as guest artists for the tour are Leon Danielian and Jocelyn Vollmar.

For this reason, it isn't difficult to understand why ballet has become a very special art in San Francisco. And it is equally simple to understand the enthusiasm with which the San Francisco Ballet was greeted in its annual performance of the complete "Nutcracker" a few weeks prior to its departure. As an ambassador of the arts, San Francisco Ballet is the first classical ballet group to tour the Orient under official auspices. In a city known for its pride in its cultural attributes, there couldn't be more reason for the devotion which it has given the San Francisco Ballet.

PROGRESS AT THE ACADEMY OF BALLET . . . the performing company of the Academy of Ballet has been founded under the name The Concert Dancers. The group, under the direction of Guillermo Del Oro and Carolyn Parks, includes dancers Lynette Elaine, Gregg Balfour, Jeannie Beard, Chita Cazares, Kirsten Conrad, Carol Dampier, Ines Kary, Ricardo Orellana, Sue Perry, Elayne Rose, Evita Serrana, Nancy Zammit and Catalina Zamora.

The Concert Dancers commenc-

Manhattan Danse Pas

by SCOTTI D'ARCY

● The annual concert of the Jewish Music Alliance at Carnegie Hall presented a memorial tribute to the composer and conductor, Jacob Schaefer. One of the most exciting numbers of the program was the first performance of a dance and choral suite, "Ich Her A Kol," danced expertly by Edith Segal and Company.

Jose Limón and Company in September is scheduled for a five-month tour of Europe and the Near East under the auspices of the International Exchange Program of the American National Theatre and Academy sponsored by the

ed try-out performances in small California cities at Marysville last December 1. They intend to continue presenting such programs throughout California in an effort to bring both their repertory and dancers into professional status through abundant polishing and experience.

Russell Hartley, who has designed for the New York City Ballet, the San Francisco Opera and Ballet, as well as the Markova-Dolin Ballet Company, is now associated with the Academy of Ballet and will design sets and costumes for the Concert Dancers. Musical director and pianist is Theodore Beimes, who has also composed ballet music for the group's repertory.

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JAY DANCE NOTATION



Excerpt from Edward Caton (Ballet Russe School, New York) Pas de Deux presented at the DMA (Florida Chapter) convention Nov. 23, 24, 25, in Miami Beach. Mr. Caton also presented a character dance and part of the bar work in Jay Notation.

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State Department. This will mark Mr. Limón's first visit to Europe and the Near East. However, in 1945 he made a highly successful tour of South America under the same sponsorship. He plans to have a company of 25 with a repertoire of four different programs ranging from 12 to 15 works choreographed by either Doris Humphrey or himself.

● Valerie Bettis will play a role in "Maiden Voyage" by Paul Osborn. The play goes into rehearsal January 28.

● Janet Reed returned to the New York City Ballet for a series of guest performances. She appeared first in Jerome Robbins' "Pied Piper" and is scheduled to appear in the New York premiere of John Butler's "The Unicorn, The Gorgon and The Manticore" on January

15. This is Gian-Carlo Menotti's madrigal fable for chorus, dancers and orchestra.

● January 11 and 12, Julliard

Dance Theatre will present Doris Humphrey's "Descent Into The Dream" with music by Goffredo Petrassi.

● Ballet Theatre will give a single performance in New York on February 10. It will be a benefit for the Ballet Theatre Foundation and will take place at the Metropolitan Opera House. The program will include the American Premiere of "Winter's Eve" choreographed by Kenneth McMillan to music of Benjamin Britten. Also on the program will be Balanchine's "Theme and Variations" and Lichine's "Helen of Troy." Extracurricular activities are also planned. A set of four Monday evening workshop performances during May at the Phoenix Theatre. The first two evenings will be given over to the students of Ballet Theatre School. The second two evenings will be made up of the Ballet Theatre Company and will be devoted to trying out new works that may be later included in the

repertoire. For future reference, Ballet Theatre is now known officially as American Ballet Theatre.

● The Sadler's Wells Ballet returns September 8 for four weeks under the Hurok banner at the Metropolitan Opera House prior to a seventeen-week tour to the Pacific Coast. This is Sadler's Wells fifth and longest American and Canadian tour.

● TV audiences who recall Agnes

DeMille's brilliant jaunt into the world of dance last May on Omnibus enjoyed a repeat performance December 30 on the same program. The subject matter was different but her means of effective communication had the same quality. A faulty script lacking simplicity and directness placed limitations on her narration; however, when she used her own medium, dance, to explain herself, her creative zeal excelled. The excerpt from "Rodeo" was the showcase for Miss DeMille's detailed explanation of gesture and movement. The illustration of the succession of pure patterns gave us a glimpse of Fokine's "Les Sylphides"! Her rather confidential report on the



Nora Kaye in Ballet Theatre's 'Pillar of Fire'.

RUTH ST. DENIS

A Half Century of Dancing

by Aubrey B. Haines

(The Second of Two Parts)

In 1906 she rented Proctor's Twenty-Third Street Theater in order to present **Radha** and other solo dances. For this occasion she used the name St. Denis, which Belasco had called her. These American performances soon led to her engagement by Charles Frohman to appear in London. There she danced **Radha** before King Edward VII, appearing also in Paris, Berlin, Budapest, Prague and Vienna before touring the rest of Germany. She spent two years in Germany and was feted many times before she came back to America in 1909 to tour the continent.

Early in 1914 a decisive event occurred in her life. She met Ted Shawn, whom she engaged as her dancing partner and married in August of that year. Her husband entered the Army after the United States' declaration of World War I, and Ruth sold war bonds and danced before soldier audiences in Army camps. During World War II she worked in an aircraft plant.

In 1915 the Shawns established the Denishawn School in Los Angeles, which was moved to New York some years later. The influence of this school was incalculable, for from these classes came such dancers and choreographers as Martha Graham, Doris Humphrey, and Charles Weidman. For sixteen years Ruth St. Denis and Ted Shawn directed the school, creating dances and touring the nation's vaudeville and concert stages with the Denishawn troupe. Two years after the school was established, Miss Ruth originated the idea of musical visualization. She and Ted Shawn created symphonic dances to the music of Beethoven, Mendelssohn, Schubert and others. Eight years later she originated her first dance without music, called **Tragica**.

The season of 1925-26 found the Denishawn Dancers in the Orient, presenting Eastern dances created by both Denis and

endless work and inspiration necessary to acquire the poetry of line, grace and action of a new ballet by trial and error, gave viewers the hard facts behind an artistic creation. The uneven script carried its own persuasion by the sheer know-how of Miss DeMille — her dedication to her craft is total.

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Shawn. The next year they toured under the Arthur Judson management and with the Ziegfeld Follies. Three years later the couple separated amicably, with Miss St. Denis maintaining the school briefly in New York before giving it up. Then came an invitation from Hollywood to make a short subject of three of her dances. Paramount filmed **Nautch**, **Javanese**, and **Japanese Flower Arrangement**.

"The religious implications of the dance have always attracted me since I conceived **Radha**," Miss Ruth says. "My own religious thinking has been influenced by the strict Methodist leaning of my mother, although I'm now an Episcopalian. My studies of Hindu, Yoga, Japanese, and other Oriental systems of thought have played their part, too, as have the writings of Mary Baker Eddy."

Even before the Denishawn days Miss St. Denis had conducted temple services. Here she gave readings, solo dances, and performances by her "rhythmic choir." After the Denishawn troupe disbanded in 1931, Miss Ruth founded the Society of Spiritual Arts to further the purpose of making the dance an instrument of worship. In many churches and synagogues throughout the New York area she and her choir presened ritualistic dances and pageants. When Adelphi College on Long Island was reorganized, with a religious as well as an educational purpose, Miss St. Denis became the head of the school's dance department. Later she moved to Los Angeles, where the work of the Society of Spiritual Arts was continued. Ten years ago she and the society established the Church of the Divine Dance in Hollywood "to bring about a vital understanding between the church and the arts," as she puts it.

She has written an autobiography, **An Unfinished Life**, as well as **Lotus Lights**, a volume of poetry. The art of the dance has been the theme of her other writings and her lectures.

Today she operates the Ruth St. Denis Studio in Hollywood, where Oriental, Hindu, Indonesian and Spanish dancing are featured. Most of the year the studio and the Church of the Divine Dance occupy her time. In the church she has about fifty disciples of all ages. Miss St. Denis also owns fifty acres south of Riverside, California, where she would like to start a colony. "If I had an endowment, which I haven't, I'd take six boys and as many girls and keep them under monastic discipline in a retreat for five years before I would allow them to dance," she says. "I have a vision of a renaissance in America, beginning with the dance."

As to her personal life she refers to it briefly. "I've been flirting with Gayelord Hauser," she says, "eating yogurt, and all those things. At seventy-six one has to caution against gaining weight around the hips. I never drink nor smoke, and I practice Yoga every morning."

Witnessing her dances that brought her fame over the years is like listening to the records of Caruso or Madame Schumann-

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Heink. Launching into her dance, **The Incense**, she suddenly becomes an Indian woman, carrying about a tray of smoking incense. Her figure is no longer the tall, graceful one it was when she first began. Nevertheless, her bare arms undulate with amazing facility and control. In **The Cobras**, Miss Ruth is a veritable fakir. As the cobras - depicted by her arms' slithering over her head and body - continue to weave their way about, she bears an impudent expression, revealing to her audiences that neither she nor the fakir take the cobras very seriously. In **The Yogi** she strides onto the stage in flowing yellow robes. Bearing a long Indian lute, called a **tambura**, held at her back, she flits about, her white hair streaming wildly. This dance she first performed in Vienna back in 1908.

However, whether in Vienna or in Hollywood, to see Ruth St. Denis dance is to witness a spiritual and an aesthetic experience. For she has lifted the American dance out of the pit of superficiality and restored it to an art denoting the dignity of mankind and his constant aspiration toward God.



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the DANCE in NEW YORK

R. HASOUTRA

NORA KOVACH and ISTVAN RABOVSKY, two Hungarian dancers who had been drafted into Moscow's Bolshoi Theater, have had considerable publicity since they took a street car from East Berlin to the American sector and failed to return for their scheduled performance over on the Russian side. Sol Hurok took them under his wing and they have been touring the United States for several months with Sonia Arova and Job Sanders. Apart from a short appearance at the Palace Theater in Judy Garland's show, Kovach and Rabovsky's real soiree of the season was held at the Brooklyn Academy of Music on December 15th. It was a gala affair. Balletomanes hung from the rafters and many, I suspect, were astonished at the stunts and tricks of the trade used so frankly by these European dancers. For stunts abounded and they were spectacular. With Sonia Arova and Job Sanders' pure classic style and beauty, the program was well rounded, exciting and highly entertaining.

The program opened with Mr. Sanders' new work, "Suite," in three parts: Prelude, Adagio, Rigaudon, to music by Grieg. It is pure, true in classic style and form with lovely dynamic progressions of movement. In simple practice costumes, Miss Arova and Mr. Sanders danced it with excellent taste and elan.

The "Grand Pas de Deux from Don Quixote" served well as introduction for the Hungarian dancers. Nora Kovach is a beautiful woman with remarkable strength in toe and limb, some classic style and excellent, ever-present showmanship. Istvan Rabovsky is a small, slight man with tremendous self confidence, a warm, pleasant personality, and he can leap higher, broader and more repeatedly than anyone ever dreamed of. When he takes off, he soars, and just when you think the arc is finished, he flips up his back leg and goes straight forward for another four feet or more. And he can keep on doing this indefinitely, it seems. The two made a spectacular event of this famous Pas des Deux.

"Espana," to Chabrier's music, which closed the first act, was the only time all four dancers appeared together. It was a lively concoction, more or less conventionally choreographed by Perejesslavets, but beautifully performed.

"Love Game," choreographed by P. Guszey, to music by Moszkowski-Elbaz, was a tennis interlude which not only gave

Miss Kovach and Mr. Rabovsky ample opportunity to display technical feats (the prowess of each one in certain combinations was amazing) but also brought out a quality of lyric tenderness in the adagios.

When the curtain rose on Sonia Arova and Job Sanders in dazzling white and gold for the "Pas des Deux from Princess Aurora," the audience gasped and broke into applause. And through the Adagio, Variations and Coda, the sense of shimmering beauty and perfection grew to a brilliant finish. They were exquisite.

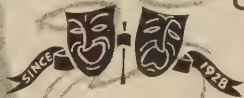
"Melody from Orfeo and Euridice," to music by Gluck and choreographed in pseudo-Grecian style by Perejeslavec, was not a happy choice for Kovac and Rabovsky, costume-wise particularly. The short toga did not enhance Mr. Rabovsky's figure and looked rather foolish in certain ballet steps. The choreography was not very interesting.

For "Raymond's Variation", Sonia Arova wore a dazzling blue tutu and executed, with style and finesse, practically all the fireworks possible within the realm of classic ballet. This girl is becoming great!

"The Troubadour," choreographed by Job Sanders to Couperin's music, was created for Frederick Franklin to perform on his tour with Danilova in South Africa. This was the first time Mr. Sanders danced it himself. It is a charming, whimsical episode of a charming, whimsical troubador and Mr. Sanders danced it just that way. In the hands of a shrewder, more mischievous troubador, it could be a brilliant male solo.

"The Wedding Scene" from Delibes' "Coppelia," choreographed by Perejeslavec, was the grand summary of Kovach's and Rabovsky's extraordinary technical feats and was a brilliant closing.

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Howard Barr and Julius Elbaz were excellent at the pianos.

✓ DANCE ASSOCIATES, headed by James Waring and Paul Taylor, presented several new numbers at the Theater of the Masters' Institute of United Arts.

Mr. Waring's "Two Duets," to music by Eric Satie, danced by Toby Armour and Timothy LaFarge, has improved somewhat since last seen but it is still only a series of poses — for there is no backbone of composition and no inner beat of dance to give it life. Mr. Waring does better in a humorous vein as in "Obertura Republica" to music by Carlos Chavez. The costumes were gems of wry humor and the opening movements gave great promise, but like so many of Mr. Waring's works, there is a let down; he seems unable to sustain strength to a climax, so that one gets the impression that he has given up before things are finished, before he has used the fullest potentials of his ideas and dancers.

Paul Taylor, who usually shows invention and humor in his choreography, danced his new work, "Tropes," with more aplomb and assurance than the rather thin, unpolished composition merited.

Edward Caton choreographed a new piece, "Yaha," for Aileen Passloff. It was neither real Japanese dance nor a free-form impression of Japanese moods. At times, it suggested both and was confusing and unsatisfying. Miss Passloff's careless technique and over-exuberance did not help.

"Three Dances for Haiku," suggested by three Japanese poems, was choreographed and danced by Karen Butt to music



Gene McDonald, Beatrice Seckler, Sophia Maslow and William Bales in Miss Maslow's 'The Village I Knew'.

—Stephan

—or should I say pauses—by John Cage Miss Butt's choreographic efforts lacked form and clarity and were inadequate for her good technique and performing potential.

One does not expect masterpieces from these young choreographers but it is a pity that so many of their compositions are presented before they are complete, either in development or performance.

✓ MARY ANTHONY and her Dance Theater Group appeared at the YMHA with Anneliese Widman and the Bennington College Dance Group as Guest Artists.

In "Portraits," Miss Anthony and Louis McKenzie danced a Chaconne in which rage, jealousy and deception flared and clashed under the stately and smiling facade of courtly manners. Mr. McKenzie danced it with a fine, swashbuckling air, full of

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power and humorous charm. While Miss Anthony had moments of fire, her projection is not strong, not sure enough to do justice to this little gem of choreography. Giga, the second "Portrait," danced by Joy Gatlin and Cameron McCosh to Bach's music, was a joyful moment of youth, beauty, good choreography, fine music and lovely dancing—a complete delight.

Anneliese Widman, who is an unusually fine dancer, made only one appearance in the evening, with Mary Anthony and Louis McKenzie in "Trio," to Brahms' music. She was like a bright flame, lighting, whipping, flashing, curling, leaping or sinking into soft repose—bringing warmth and richness to this well built, smooth flowing lyric poem.

"Songs," to Debussy's music, based on William Blake's "Songs of Innocence and Experience," though not very important, was light, pleasant and very well done. Miss Anthony is an able choreographer with good musical sense and her dancers are well trained, tastefully costumed, capable performers. Occasionally she reaches a peak with fine passages of movement, flowing and free.

✓ The Bennington College group presented "Threnody," based on Synge's drama, "Riders to the Sea." It was a gripping, thrilling, glorious work! Benjamin Britten's brilliant music and the exquisitely sensitive growth of dramatic action in the choreographic design mingled so perfectly that it appeared at first as a simple tale of men going to sea and women at home working and waiting—their struggles and their heartaches. There were few "incidents" but the drama was in the movements themselves, the movements which grew out of the emotions and grew to such force that they took control—just as the sea will be beaten back only to resurge and swallow. The costumes, setting, direction, as well as the dancing, produced a magnificent whole. No credit was



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given the choreographer, but I suspect that Bette Shaler had much to do with for, as the Peasant Mother, she showed a concept of perfection which brought an epic quality to the whole by her superb performance.

✓ SOPHIE MOSLOW and Company gave a very satisfying performance on the Brooklyn Academy of Music's series of Theater for the Dance. There were no new numbers but the old ones are so well done, so filled with heart, integrity and good work that they are always a pleasure to see.

"Manhattan Suite" and "Anniversary of the Warsaw Ghetto" to Bernard Segall's dynamic music, have been reviewed before and not so long ago. But a revival of older vintage — "The Village I Know," deserves comment. Based on a series of folk tales by Sholem Aleichem to music by Tucker-Mallowsky, we see the Sabbath — with the whole company wrapt in worship, each in his own individual way. The characters are perfectly done, unforgettable. The Orphan — longing for shoes; the Woman, who hides her own pity by scolding but gives her own shoes to the child; the Rabbi, young, naive, trying to be the head of things but too timid to stop a garrulous shrew (magnificently done by Beatrice Seckler); the Festival where all danced and the men got tipsy; the Lovers, the Gossips, the Betrothal and Wedding — and then came the order to move on — clear the ghetto — and the little band, carrying their belongings, seeking not to lose each other, start on a long trek to find a new home.

It could be unbearably sentimental, but it is not. The humor, the taste and really fine choreographic passages broaden it until we all feel that we know and love that village, those people, regardless of our own backgrounds. This, I think, is a fine achievement.



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Job Sanders and Sonia Arova, pas de Deux from 'Princess Aurora'.



Kenneth Johnson and Marjorie Tallchief in Ruth Page's 'Revenge'. —Stephan

✓ "CRANKS," at the Bijou Theater, one of the funniest revues seen here for years, came about as a dare to John Cranko, choreographer for Sadler's Wells Ballet. One night, after seeing a typical London revue, he complained at the lack of originality and one of his friends dared him to do better. He took the dare and within a month wrote the lyrics, assembled the cast of four, directed, staged and presented his own revue, "Cranky." It was an instant success and ran one year in London before coming here.

Annie Ross, Hugh Bryant, Anthony Newley and Gilbert Vernon, the original cast, sail through the snappy, hilarious scenes with gusto and amazing versatility. With not a word of dialogue, they dance, pantomime and sing through two hours of delicious nonsense — changing costumes and scenery before us with the dedicated air of true zanies. There is no mockery, no imitation of famous names, no girl numbers, no satires, as in other revues. Mr. Cranko has taken ordinary props, situations or songs, and played around with them. The result is a fantastically delightful sense of comedy and light-heartedness. As when Miss Ross and Mr. Newley earnestly wrap Hugh Bryant in a gauze bandage from his feet clear over his face and head — while he is singing a sentimental ballad about a "Cove in Hove" — no sense but lots of fun!

This revue is of particular interest to dancers because Mr. Cranko has proved by the economical but telling use of a few movements that far more power and expression can be obtained than with a whole ballet of running around. It gives a new light to the expressive power of well integrated movement. Mr. Cranko, only twenty-eight years old, has already created a dozen or more ballets for Sadler's Wells repertoire. His first full length work,

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"Prince of the Pagoda," now being given in London, will be seen here in September when the Sadler's Wells Ballet is scheduled to appear in New York.

✓ **RUTH PAGE'S** Chicago Opera Ballet played three performances at the Brooklyn Academy of Music with the same program seen here last year: "Revenge" and "The Merry Widow," both works choreographed by Miss Page.

"Revenge" is based on the opera, "Il Trovatore," using much of the original Verdi score. The settings and costumes were magnificent but the dancing seemed to get lost under the rush of events. Marjorie Tallchief, as Lady Leonora, did all she could, and that was a lot, for she is a dancer of striking beauty and talent. But even if the dancing was not so fine and finished, it was much more pleasing to see than the opera.

"The Merry Widow," adapted by Ruth Page and Hazard Short from the original story, using the Franz Lehar score, was the real triumph and it gave Miss Tallchief the opportunity of shining as befits her talent. The costumes by Karenska were unbelievably beautiful and the sets, the whole production, was lavish, expensive, gorgeous beyond dreams. The choreography, too, was interesting, charming and, in spots, very beautiful.

ROMOLA NIJINSKY

CAMPAIGNS FOR ART

by JERRY ROOT

Romola de Pulszky Nijinsky, who seldom uses her middle name, was on the Peninsula last week, still the foremost exponent of the traditions of the man who gave her her last name, the late Vaslav Nijinsky, the world's greatest dancer.

She came to spend the holidays with an old Paris friend, Axel Duwe of Carmel Valley, and his mother, Mrs. Eva Duwe.

Before returning to San Francisco, where she lives, this author, lecturer and international consultant on matters of the dance, who is fiftyish but looks less, enthusiastically confided that she may branch out into another field — television.

Mrs. Nijinsky has formed a company to produce a series of films based on an idea she said was conceived by her husband shortly before his death six years ago.

Also involved in the venture is Bronaslava Nijinsky, 65-year-old sister of the great dancer, who now has a ballet academy in Los Angeles. A product, like her brother, of the Imperial Russian Ballet, she rose to a unique eminence of her own and for some 10 years was director of the Polish National Ballet.

Other Books

Madame Nijinsky is also writing two more books, one a history of civilization's greatest dancers, "from the time of Solomon," and the other a novel which she airily predicted would be a best seller although she declined to say what it was about. Simon and Schuster has an option to publish it.

Of the first book, she said, "I feel I owe it to them."

On the state of the dance today, Madame Nijinsky dismissed most of it as either "dilettantish" or downright bad.

This inferior ballet, she said, is perpetrated by ill-trained dancers and "unprofessional" producers who have found it easier and more profitable to corrupt public taste than to fulfill their obligations to art.

The dancers themselves, she added, are leaping violations of the three basic rules of good ballet: the talent to begin with, training since early childhood, and training forever.

Articulate

An articulate campaigner, with Helen Hayes and Lillian Gish, for state-supported art, Mrs. Nijinsky believes it would eventually produce music and dance at its finest.

"During the last political campaign, one of the politicians asked me how long it would take to do this. I told him that in maybe 250 years we would have a school of ballet in America. He was horrified."

Tax-supported schools for the development of high art, she said, are preferable to the perennial public begging required by most cultural organizations to exist today.

"There are few great dancers in this part of the world," she declared, "because the dance hasn't been here long enough. It takes two or three hundred years to develop a school of the dance. It is

like the Olympics, with the torch of greatness handed down, from one to the other."

Nijinsky extended the torch, a gesture that survived his years of tragic madness and his death. Since his genius first made its impact on the theater back in 1909 as ballet's contribution to what was known as the Russian Renaissance, his name has been synonymous with dancing perfection.

Was he really the world's greatest dancer?

"As far as we know," said his widow, whose two biographies of her husband, published in 1934 and 1952, left little doubt of her own adulation.

Tragedienne

Mrs. Nijinsky was the daughter of Emilia Markus, who was regarded as Hungary's leading tragedienne half a century ago. Reared in the theater, she had already made her own stage debut in Vienna when she first saw Nijinsky dance in 1912. She was, in her own words, "swept off my feet by his genius," and she embarked on a campaign to meet him.

Nijinsky showed no interest at first, partly because he spoke Russian and she Hungarian, but her efforts resulted in their marriage in Buenos Aires a year later.

They had a daughter, Kyra, now a teacher of ballet in San Francisco, and in 1919 Nijinsky was adjudged insane and placed in a Swiss asylum.

From then until his death in London in 1950, he was cared for with superhuman devotion by his wife who, at the same time, perpetuated the legend of Nijinsky and defended it successfully against the machinations of jealous impresarios and performers.

He was, as William Walton once wrote, "a legend of beauty that became a legendary tragedy."

Although his meteoric career lasted only 10 years (he last appeared in the U. S. in 1917), and there are few people today who

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ever saw him dance, nearly everybody knows who he was.

Throughout his illness, rumors raced through the musical world that he had recovered and would dance again. Actually, he was one of the first persons to receive the insulin shock treatment shortly af-

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ter it was discovered in the mid-1930's. He had improved considerably and appeared on the verge of emerging from his solitary world when the Second World War erupted.

Efforts Thwarted

Efforts to bring him to the U.S. approved by the State Department over the unexplicable protests of several American theatrical leaders, were thwarted by a U. S. consul in Switzerland who refused to issue a visa.

While appealing this refusal, the Nijinskys tried other ports of exit from Europe and finally became trapped in Hungary where they spent four harrowing years. Nijinsky was continually in danger of execution by the Nazis as an insane person.

Despite the horrors of war around them, Nijinsky's condition grew no worse. He was aware and



Nijinsky, at 22, at the height of his career. (Photos of the great dancer are from the book, "The Last Years of Nijinsky," by Romola Nijinsky, published by Simon and Schuster.)

sometimes talkative, although he did not seem to know about the war.

"Liberated" by the Russians, Nijinsky responded brightly to this first contact in more than 20 years with his countrymen. He even danced one night, to the awe of the Russian soldiers who had never heard of him but who knew genius when they saw it.

Still hopeful of reaching the U.S. they went next to England where they spent three comparatively pleasant years before Nijinsky died suddenly of a kidney ailment on Good Friday, 1950 at the age of 60.



(John Livingstone Photo)
Romola Nijinsky finds most dancing "diletantish."

Renews Interest

During these last years, the dancer made his greatest recovery. He renewed his active interest in his art, began to talk about choreography and was greatly stimulated by a UNESCO proposal that he think about establishing an advanced international institute for the dance.

He also continued to work on his system of dance notations which he had begun to devise three decades before. Most of the classic ballet is never seen in its original form, because nobody remembers what it was. There have been complicated systems of hieroglyphics, but none of them is in universal use.

Nijinsky's was much more simple, dividing the body into three units of motion — arms, legs and body — shown on vertical and horizontal planes. His original manuscripts are on display in the British Museum, and Mrs. Nijinsky recently allowed the Bolshoi Theater of Moscow to photostat them, and to edit and publish them in Russia. They will also be published in Europe and in this country.

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Like someone who has seen a vision, and doesn't quite know what to do about it, Mrs. Nijinsky holds an unrelenting contempt for anything less than artistic perfection, although she may know full well that there probably will never be another Nijinsky.

Otherwise unembittered by a lifetime drenched with tragedy and adversity, Mrs. Nijinsky once said, in what may have been a challenge rather than a lament:

"I don't advise anyone to dance. You train for 20 years and are famous for three."



ADMITTEDLY there are times when the dancehall does not hold just as much interest for you as it usually does. Maybe you are feeling blue, 'maybe a trifle tired. Well, this is just the time to look at the dancehall through different eyes, for there is another side to the ballroom, and quite a fascinating one, too.



To start the ball rolling, take special note of your first partner. Should he be fair, then you can look forward to a bright evening; but remember everything lies in your own hands and you have got to help things along also. If he is dark, a love affair looms ahead and not very far distant, either. As for a red-haired partner, he denotes a future life full of excitement, and a large number of surprises; but if your partner is middle-aged and shows signs of greying, then you can expect difficulties ahead.



Believe it or not, too, if you stumble as you enter the dance-

hall, it is really a good omen. And in support of this a friend of mine fell on the steps leading to the floor one evening, but before the night was out she met a young man. A love affair developed, and today they are happily married.



On the other hand, to spill anything on your frock denotes a disappointment, whereas to pill something over your partner signifies a turn in the wheel of fortune for yourself.



Colour also plays an important part at the dance, and in quite a number of ways. During refreshments, for instance, take a note of the persons sitting opposite you. If he has blue eyes they indicate a proposal in the not too distant future; if brown, you can take a wish and be rather hopeful about it; if grey, you can expect sudden news about someone dear to you; but green eyes should act as a warning, and it would be well to tread a wary path for the rest of the evening.

Again, should you lose a red flower at a dance, it is a sign that you have lost the chance of a proposal; the loss of a yellow flower means a quarrel; pink, a kiss; and white an admirer.



If you happen to enter a dance-hall and the first dress you notice is blue, it is a lucky omen, as something special will turn up

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By

**MOLLIE S.
PATTON**

before the night is over. And should you want it to be a lucky night, you could do a lot worse than wear pink yourself! Even if you should see someone wearing the same dress as yourself, do not feel annoyed, for this is a certain sign that you are going to get something you have wanted for a long, long time.



Incidentally, did you know that silver brocade or kid slippers are said to bring good luck in love to their wearers; on the other hand, gold slippers will bring money.



Even the dances themselves have something extra in store for you. Indeed, you should take a special note of the dance that is being played when you enter the dancehall. A quickstep, for example, means that you will soon receive a gift; for those in love, nothing could be luckier than a waltz; but unfortunately the foxtrot signifies difficulties.



Furthermore, the seventh and fourteenth are invariably lucky ones, and you should take careful

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note of your partners during these dances. If you have the same partner, then good luck is in store for you. Did you know, too, that when two partners claim a girl for the same dance, this denotes a stolen kiss.

You may feel rather embarrassed if your necklace breaks and the beads scatter all over the floor, but actually this is quite a good sign, and usually before the night is over, something very thrilling will happen to you. But if you have to walk home from the dance in your evening slippers then you can take it you will have disappointment regarding a new friend.



So you see, a dance can be a very fascinating event in a lot more ways than one. Indeed, if you are not feeling quite up to form, there is nothing like a little relaxation of this sort. It is all good fun, and can prove rather interesting, as in quite a surprising number of cases dancers have found their destiny in the dancehall by just taking a note of the little things that occur and which have a special meaning for those who do not turn up their nose at Lady Luck.

Dance Craze Alarms Leaders In Red China

HONG KONG (INS)—Rock 'n' roll, cha-cha-cha and other Western dance rhythms have penetrated the Bamboo Curtain.

And they are spreading fast, much to the concern of the Communist Chinese authorities.

Open and clandestine dancing parties are being held in Shanghai as well as Peiping almost daily, lasting into the early hours of the morning.

The picnic, however, will be short-lived. The authorities have already taken note of what they describe as "the undesirable tendency fostering moral degeneration and slackness in discipline."

The Communist Chinese press also has complained about students refusing to participate in political studies and factory workers refusing to attend political meetings, preferring to pass their time reading comics, thrillers, or dancing.

One Communist newspaper reported that students and factory workers even performed the rock 'n' roll and cha-cha-cha in parks along the famous Shanghai Bund, "singing ribald songs and swaying in a fantastic manner."

The Shanghai newspaper Hsin Wen Jin Pao commented that "unrestrained dance party activities have now developed into a social problem deserving

serious attention of the Shanghai community."

The dance craze, apparently introduced into Communist China through recordings sent or brought from Hong Kong, has resulted in the re-emergence of dance hostesses who are now much in demand at both open and underground dance parties. These parties, according to the Communist press, are patronized by minor government officials as well as young factory workers and students.

The demand for admission tickets to dance parties is so great that a black market has come into existence—a nominal 5-cent ticket selling for as high as 80 cents.

Describing one clandestine dance party, the newspaper said that "on the crowded floor, underground dance hostesses, clad in strange, provocative dresses, rubbed shoulders with nearly 100 juvenile delinquents and rascals of both sexes in fancy dress and rocking the steps commonly done by American sailors."

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Madame Hilda Butsova, head of the examining board of Ballet Repertory Guild, N.Y., is shown testing Linda Mallonee, one of a group of 11-year old ballet students from various Eastern schools. Examinations are given by the Guild rather than individual schools. The Guild also tests dance teachers and certifies qualifications for different levels of ballet instruction, in line with its major purpose of raising educational standards. Students taking tests are left to right: Susan Goodman, Lucy Mayberry, Valerie Shainin and Eve Gardner.

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Former world's heavy weight boxing champ, Max Baer, takes a dance stance with Vicki Lynn Roberts of Hayward, Calif. Vicki, despite her early years, has won a number of trophies as well as several talent contests. Her teacher is Maggie Sheets. —William Hamel

THE EAGLE

OF

THE DANCE

by **ABEL MIKES**

VALLADOLID, one time capital of old Castile, became the re-emergence point at the beginning of this year for a man whose name is hardly known today.

Vincente Escudero, over sixty and almost totally forgotten as a master of gypsy dancing, had received a letter from Paris. "You have been the eagle of the dance—you can become the emperor of instruction." That was the letter's basis. To Escudero, alone in Madrid, it must have appeared as a long-belated anti-climax to his long dancing career.

The letter invited Escudero to Paris as director of a dance school. And, to raise the money needed to pay his fare to Paris, Escudero's friends arranged a farewell performance. Not in Madrid, but in Valladolid.

"Vincente, esto es!" some friend shouted as he finished his performance with a thundering zapateado; and Paris was soon to say the same.

It is hardly necessary for me to speak about Escudero's background. It is his uncompromising advice, his directive to dancers, which I want to speak about. But I will sketch in the rough track of his career. Born in Valladolid, Escudero ran away from home to live with—and dance with—a band of Granada gypsies. He toured Europe with his wardrobe on his back—then America with the reputation of Anna Pavlova behind him. She died just as the tour commenced . . . Escudero went on alone. With the coming of the 1939 war, Escudero was forced back to Spain where he formed a company to refute the ballet "experimenting" of the younger generation of Spanish dancers.

But time was on the side of the young—and audiences have short memories. He was compelled to forget his company, and he took to writing papers of criticism against modern Spanish dance!

Today Vicente Escudero is at the Salle Pleyel in Paris. Around the world are dotted Spanish companies and dancers almost invariably united in one aim: to do the experimenting Escudero condemns.

In Madrid now, I hear, there is a stronger than usual talk of a national ballet for Spain. Excellent: the Spanish dancer has become too frequently an exported talent whilst Spain herself has been merely a home base from which to recruit.

But I am worried by that phrase "Spanish ballet".

In London, while Antonio and Flora Albaicin were dancing, two rival companies also appeared. But for Antonio there was more applause, more warmth of

response, more "word of mouth" publicity from that audience, persuading others to go and see. And, as I said when I broadcast on Antonio, it was the more authentic dances which received the greatest applause.

By authentic I do not mean non-theatrical. Spanish dancers discovered long ago that authenticity is no substitute for theatrical technique. But, although the old dances are polished for greater theatrical effectiveness, they retain the virility, the spirit of their creation. Antonio's least successful works were those which showed a dabbling in classical ballet technique.

Now this is exactly what Escudero has been attacking—although, of course, we were not aware of it. His books and letters repeat over and over again: male dancers must remain still, without a wiggling of hips . . . he must dance like a man.

Ballet, at the moment riding the crest of a large public interest, is coincidentally at its lowest physical ebb. The male dancer is as rare a species in our ballet as once he was all-pervading. A softening of technique, a lowering of ambitions, has caused a decline in masculinity which is ballet's greatest danger.

Ballerinas we have. Strong, technically proficient, beautifully feminine. But men are few.

And it is now, when ballet is in this crisis—and believe me it is real—that the Spanish dancer thinks of coming to ballet for extra technique and scope!

The major appreciated quality of flamenco dancing is its virility, the tight, strong "snap" of healthy bodies. In other words, the very qualities which ballet lacks. In technical scope, ballet itself is groping wildly for new modes of expression—the standard and traditional vocabulary has been outworn by usage. Like a spoken language, ballet is turning to colloquialisms, to "slang" in an effort to inject virility and more expressive modernism.

Spanish dance, too, must constantly seek transfusions of new blood. But the blood must be fresh itself. Ballet is not the source to supply. These experiments with mixed Spanish and ballet techniques will alienate audiences because the similarity with ballet will not be accepted.

Better by far that the famous flamenco dancers should seek their fresh blood—both dancers and ideas—in Spain itself. I should say that, undoubtedly, the amateur folk-dance groups which form almost unwittingly would provide ideas and talent. I was impressed by a number of these young girls who visited London some time ago. Their vivacity, untiring interest in their work and sheer humanity brought the warmth of vital contact to the audience which so much of today's dancing lacks.

Spanish dancing needs, for once, to listen to its older generation. I rarely find myself agreeing with that generation: but here, in Escudero, the advice is young, not old. Escudero has not retired as well he might, at sixty. Instead he is in class, teaching the dance he has loved and lived a lifetime.

His advice—dance like a man—pleads for genuine, virile dancing in the finest flamenco tradition. Both the established and the younger dancers now coming up in Spain will profit by remembering the injunction.



Pictured above are John Saxon and Sue George, stars of Universal International's 'Rock, Pretty Baby', doing a step from the Fred Astaire version of the, new 'Rock N' Roll'.

SIXTH ANNUAL NATIONAL SQUARE DANCE CONVENTION SET

The 6th Annual National Square Dance Convention has been set for June 13-14-15 of this year at the Kiel Auditorium in St. Louis, Missouri.

Individuals planning to attend, or groups wishing to participate in the Special Exhibition Program should contact Marie & Ben Tueth, 7027 Plainview Ave., St. Louis 9, Mo.

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DANCE BUSINESS GROUP of AMERICA COMPLETES THIRD YEAR. . . .

Originally conceived to help stimulate dance activities and to promote the growth of dance interest in America the Dance Business Group of America with 100 members recently rounded out its 3rd active year.

For the past three years grants in the form of money have been allotted as follows: 1st year, \$200 each to Ballet Guild of Chicago, Ballet Guild of San Francisco, Dance Drama Group, Pearl Lang & Company, Jose Limon & Company and the Merry-Go-Rounders.

2nd year. \$1000 to the Atlanta Civic Ballet Company, \$100 each to Southern Ballet Company, Ballet Guild of Greater Miami, Birmingham Ballet and the Tampa Civic Ballet. \$500 to the Ann Arbor Civic Ballet.

3rd year. \$500 to the Miami Civic Ballet, \$250 each to: Ballet Guild Company of Philadelphia, East Bay Civic Ballet of Berkeley, Calif., and the Merry-Go-Rounders. \$750 was contributed toward setting up a central bureau to help in establishing ballet festival associations throughout the country.

NEW TEACHERS' ORGANIZATION

The newly organized, Colorado Council of Dance Teachers, announces membership is open to dance teachers of the Colorado area. For further information contact, Gwen Bowen, CCDT, 714 South Pearl, Denver, Colorado.

BALLROOM ENTHUSIASTS PLEASE NOTE

If you have any NEWS, PHOTOS or QUESTIONS please send them to: William D'Albrow, 1616 California St., San Francisco, Calif. Anything acceptable to the editors will be published in Dancing Star magazine.

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1957 NATIONAL NOVICE OPEN

The 1957 National Novice Tumbling-Trampoline and Free Exercise Championships sponsored by the Midwest Gymnastic Association in co-operation with the University of Illinois will be held Saturday, April 6th, 2pm at Navy Pier Gymnasium, Chicago, Illinois.

Special championship medals in Gold Silver and Bronze will be awarded to all first, second and third place winners in all events. (No one person may compete for more than one medal in the same event). For additional information write James Rozanas, 10412 S. St. Louis St. Chicago 43, Illinois.

DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN

DANCING MASTERS OF WISCONSIN held a one-day meeting January 20 at Milwaukee. Included on the faculty were Maxine Zipper, Acrobatic; Arthur Knapp Ballroom; Shirley Van, Character for Children; Jack Wolfram, Tap and Ann Barzel, Classical Variations. A joint meeting of D.M.W. and I.D.A. was held to discuss licensing of dance schools.

CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS met for an all-day session February 3rd in Chicago. Faculty teachers included: Jack Bickle Ballet-Graded Technique; Buster Cooper, Modern Jazz-Jazz Barre & Routine; Fred Hensey, Buck Routine and Charles Boyd, Ballroom. Beginning Jan. 6th an opportunity will be afforded teachers to present their pupils in a children's revue at the Martinique Restaurant in Chicago. Contact Eleanor's Dance Studio 11626 S. Michigan Ave., Chicago, Ill.

ASSOCIATED DANCE TEACHERS OF SOUTHERN CALIFORNIA held their monthly meeting at the Hotel Statler on Feb. 10th in Los Angeles. Faculty members included: Al Gilbert, Children's dances in Tap, Ballet and Modern Jazz. Pat Ricco, Modern Jazz & Free Style and Raun Niles, Ballroom. A One-Day Normal will be held in San Diego in April.

DANCE MASTERS OF CALIFORNIA will hold their Annual One-Day Convention on March 3rd at the Mason-Kahn Studio in San Francisco.

NOTE: Most of the D.M.A. affiliate news appears directly in the D.M.A. Bulletin which members receive each month along with the Dancing Star. The purpose of this is to eliminate duplication of news.

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Leave San Francisco	Jan. 7
Arrive Tokyo	9
Taipei, Formosa	11 - 12
Travel	14
Manila, Philippines	15 - 18
Travel	19
Rest	20
Hongkong, China	21 - 24
Travel	25
Rangoon, Burma	26 - 28
Travel	29
Bangkok, Thailand	30 - 1 Feb.
Travel	Feb. 2
Phnom Penh, Cambodia	2 - 4
Travel	5
Saigon, Vietnam	6 - 8
Travel	9
Singapore	} 10 - 17
Kuala Lumpur	
Penang	
Travel	18
Ceylon	19 - 24
Travel	25
India	26 - 23 Mar.
Travel	Mar. 24
Dacca, East Pakistan	25 - 26
Travel	27
Karachi, West Pakistan	28 - 30
Travel	31
Lahore, West Pakistan	April 1
Travel	2
Tehran, Iran	3 - 6
Leave for U. S.	7

Possible performances in Europe.

"ADVANCED ACROBATICS AND TUMBLING"

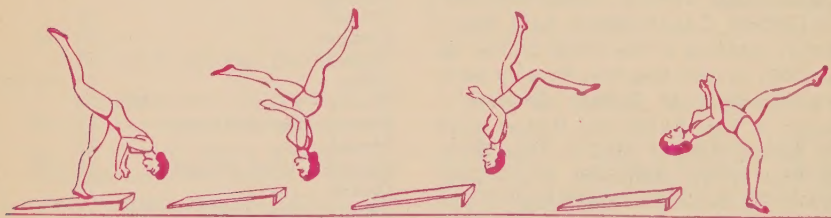
by the famous U. S. authority on
the subject, James Rozanas . . .



11. FORWARD WALKOVER

From a walkover position on the take-off board, forward foot at the back end of the board, backward foot at the front end of the board. Bend body forward and kick leg upward and over as in a regular walkover, finishing on the floor in front of the take-off board. (See page 11 of "Theory and Practice of Acrobatics and Tumbling.")

The momentum from the inclined board will help pupils who have trouble coming up on one foot at a time. After a few lessons on the board, the pupils should be able to do a walkover on the floor.



12. AERIAL WALKOVER

From a running start, place forward foot on center of take-off board, pushing with forward foot, at the same time bending body forward and kicking backward leg upward and over, landing on the floor in front of take-off board in a walkover position. (See page 14 of "Theory and Practice of Acrobatics and Tumbling.")

Use sash until pupil becomes familiar with the aerial walkover and then have pupil try it alone.

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